Art Gallery of Ontario

Extension Department

Circulating Exhibition Catalogue 1971-72

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Art Gallery of Ontario

Extension Department

Circulating Exhibition Catalogue 1971-72

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Museum and Arts Centre
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Program Consultant – Art
Ontario Department of Education

Mr. G.H. Merten
Assistant Superintendent
Cultural Unit
Youth and Recreation Branch
Ontario Department of Education

Foreword

Recognizing the different needs of the small exhibiting centre, the university and the large urban Art Gallery, we present this 1971/72 programme of exhibitions to be circulated in the Province of Ontario. Your frank, constructive comments are welcome, and every effort will be made to incorporate your ideas in the future.

As outlined at Ontario Association of Art Galleries' meetings, we are attempting to decentralize our Extension programme. The first three OAAG regional programmes will begin this year, and it is hoped more regional centres will soon be in a position to organize and circulate their own exhibitions, both on a regional basis as well as province-wide. This year the Extension Department will circulate a major exhibition 'Signs and Symbols' to Galleries in Ontario, and it is hoped each centre will make every effort to draw visitors from communities in its region.

The demand for exhibitions continues to increase yearly as new art centres open to the public. Last year's record-setting attendance at many Galleries is a symptom of the need felt by many people to 'participate' in some way. We have increased our involvement with contemporary artists, and in our past programme more than two hundred were represented, in the areas of painting, sculpture, wall hangings and graphics.

In response to, and in recognition of the individual needs and problems of each centre, a programme of exhibitions involving the artist with his work is being instituted. This should allow maximum flexibility for each exhibitor, and for contact between the artist, his work, and the community.

Then too, as the Art Gallery of Ontario becomes more of a resource centre, other new programmes will develop. For example, this year the sale of slides will begin, especially slides of Canadian art from our own as well as from private and public collections.

Moreover, extended loans of paintings from our collection will be available to those centres able to provide the physical facilities and the professional care and handling required. Institutions planning new or expanded buildings may wish to become involved in such loans, and should take whatever early action is necessary on their part. It is expected that this loan programme will grow if centres actively request the works, and if they can adequately accommodate them. As in the past, the Art Gallery of Ontario will offer technical advice and assistance on a request basis.

Programmes do not happen without people, and special mention must be made of the following: the artists, collectors and agencies, without whose generous assistance and willing cooperation this programme could not continue; Anita Aarons, who in her capacity as consultant, has offered imaginative concepts and special insight into the contemporary scene; and Claire Haggan and other members of my staff who often work miracles with seemingly tireless energy.

William C. Forsey
Director
Education and Extension
Art Gallery of Ontario

Calendar 1971-72

1971

January

Sun		3	10	17	24	31
Mon		4	11	18	25	
Tues		5	12	19	26	
Wed		6	13	20	27	
Thur		7	14	21	28	
Fri	1	8	15	22	29	
Sat	2	9	16	23	30	

February

Sun		7	14	21	28	
Mon	1	8	15	22		
Tues	2	9	16	23		
Wed	3	10	17	24		
Thur	4	11	18	25		
Fri	5	12	19	26		
Sat	6	13	20	27		

March

Sun		7	14	21	28	
Mon	1	8	15	22	29	
Tues	2	9	16	23	30	
Wed	3	10	17	24	31	
Thur	4	11	18	25		
Fri	5	12	19	26		
Sat	6	13	20	27		

April

Sun		4	11	18	25	
Mon		5	12	19	26	
Tues		6	13	20	27	
Wed		7	14	21	28	
Thur	1	8	15	22	29	
Fri	2	9	16	23	30	
Sat	3	10	17	24		

May

Sun		2	9	16	23	30
Mon		3	10	17	24	31
Tues		4	11	18	25	
Wed		5	12	19	26	
Thur		6	13	20	27	
Fri		7	14	21	28	
Sat	1	8	15	22	29	

June

Sun		6	13	20	27	
Mon		7	14	21	28	
Tues	1	8	15	22	29	
Wed	2	9	16	23	30	
Thur	3	10	17	24		
Fri	4	11	18	25		
Sat	5	12	19	26		

July

Sun		4	11	18	25	
Mon		5	12	19	26	
Tues		6	13	20	27	
Wed		7	14	21	28	
Thur	1	8	15	22	29	
Fri	2	9	16	23	30	
Sat	3	10	17	24	31	

August

Sun	1	8	15	22	29	
Mon	2	9	16	23	30	
Tues	3	10	17	24	31	
Wed	4	11	18	25		
Thur	5	12	19	26		
Fri	6	13	20	27		
Sat	7	14	21	28		

September

Sun		5	12	19	26	
Mon		6	13	20	27	
Tues		7	14	21	28	
Wed	1	8	15	22	29	
Thur	2	9	16	23	30	
Fri	3	10	17	24		
Sat	4	11	18	25		

October

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Mon		4	11	18	25	
Tues		5	12	19	26	
Wed		6	13	20	27	
Thur		7	14	21	28	
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Sat	2	9	16	23	30	

November

Sun		7	14	21	28	
Mon	1	8	15	22	29	
Tues	2	9	16	23	30	
Wed	3	10	17	24		
Thur	4	11	18	25		
Fri	5	12	19	26		
Sat	6	13	20	27		

December

Sun		5	12	19	26	
Mon		6	13	20	27	
Tues		7	14	21	28	
Wed	1	8	15	22	29	
Thur	2	9	16	23	30	
Fri	3	10	17	24	31	
Sat	4	11	18	25		

1972

January

Sun		2	9	16	23	30
Mon		3	10	17	24	31
Tues		4	11	18	25	
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Handling of Exhibits

This is a continuing exhibition programme and its success has been built on the good will of the exhibiting centres. The exhibitions are in great demand, and after leaving the Art Gallery of Ontario may remain in circulation for the entire season. Therefore, reporting of damage and prompt shipment of the exhibition to the next centre are your contribution to the continued success of the programme. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions:

Unpacking

1 The unpacking (or re-packing) of the crates containing the works of art should always be carried out under indoor conditions similar to those for exhibiting. The empty crates should be stored under similar conditions until required for use. Before unpacking, it is best to leave crates sealed for 24 hours in the new environment to allow for a slow change in temperature and relative humidity.
2 Remove exhibits carefully from the crates and note any damage on the Condition Report. It is of the utmost importance to check the 'List of Contents' to assist us in tracing missing items immediately.
3 Place exhibits upright against the wall, preferably on rubber pads, never flat on the floor.
4 Ensure that there is no pressure directly on the surface, and whenever possible use corrugated cardboard as dividers.
5 Replace in the crate any movable parts such as trays and slots, and do not remove nailed spacers.
6 Return packing material to the crate from which it was removed, and re-attach bolts and screws to the crate.
7 Store crates in a dry place.
8 Whenever Perspex is used, special instructions for cleaning are pasted on the back of the work.
9 Serious damage should be reported immediately by telephone to the Art Gallery of Ontario, 363-3485, Extension Department.

Packing

1 Check condition of the crates and make minor repairs if necessary.
2 Verify 'List of Contents' to confirm that no items are missing.
3 Do not remove hanging wire or hooks.
4 Do not fail to re-pack the exhibits as received and in the order indicated on the packing instructions on the lid of the crate. Never send a severely damaged work to the next exhibitor.
5 Where Perspex is used *do not tape*.
6 Replace lids of crates with screws, do not use nails.
7 Remove the old address label, and make certain the new label is attached to the crate.

General Information

Booking

Exhibitions will be booked in order of application and will be included in a regional circuit, established as a direct shipping route. This procedure is necessary to minimize delays due to shipping transfers and to ensure prompt arrival at the exhibiting centre several days before opening date. Bookings should be requested at least a month in advance, and cancellations must be made one month in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of seven exhibitions.

Exhibit Period

Exhibitions are offered for a three week period. The dates on the Confirmation of Agreement are your suggested opening and closing dates. We allow two days time prior to and after these dates for installation and dismantling. If the exhibition is held beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before opening date, you are requested to telephone the Art Gallery of Ontario, 363-3485, Extension Department.

Condition of Rental

A signed Confirmation of Agreement is requested from the exhibiting centre. This is a commitment to book the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and Check List on arrival of the exhibition, and a Publicity and Attendance Report on its departure. Slides or photographs may not be taken of works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario, as these are protected by copyright laws.

Care of Exhibits

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions, and must carefully follow all directions on packing, unpacking, and handling.

Insurance

The exhibitors are not absolved from responsibility for damage resulting from carelessness or indifference while the exhibition is in their care, custody or control. **Therefore, it is recommended that the exhibitors carry insurance to cover legal liability.**

In cases where loss or damage arises without fault or inattention on the part of the borrowers, the exhibitions are covered by an all risk policy during transit and display.

All damage should be reported immediately to the Art Gallery of Ontario.

Shipping

All shipments of exhibitions are from 'door to door' only, and when heavy crates are expected, arrangements for handling these should be made by the exhibiting centre. In order to avoid delays and disappointment to the next receiving centre, please ship *prepaid* according to the instructions given in your kit.

Fees

The rental fee stated in the catalogue covers all costs of organization and shipping; also, insurance in cases where loss or damage arises without fault or inattention on the part of the borrowers.

Where catalogue-folders, posters, or films are included with an exhibition, these costs are absorbed in the fee charged.

Exhibit Design and Space Requirements

In some cases, a display plan or sequence of hanging will be included in the kit. This is offered to assist those centres with a shortage of staff and a limited time for hanging.

Please note that the space requirement given in the catalogue is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate space required for the exhibition.

Sale of Works

Any enquiries regarding sale of works in an exhibition should be directed to the Art Gallery of Ontario (Extension Department) and no work may be removed from the exhibition until completion of the circuit.

Publicity

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio and television.

Admission Charges

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the quality of the exhibition.

Catalogues

Catalogue-folders are included in the fee. Catalogues for exhibitions lent by the National Film Board of Canada may be purchased from the Still Photography Division, National Film Board of Canada, Ottawa.

Crafts

All requests for exhibitions of crafts should be directed to the Youth and Recreation Branch, Department of Education, 559 Jarvis Street, Toronto.

Films

Films have been included with some of the exhibitions and they should be handled with care in order to avoid film damage. Instructions on the use of films are enclosed in the kit. For catalogue or information on rental of films other than those provided by the Art Gallery of Ontario please contact Mrs. Dorothy Macpherson, Canadian Centre for Films on Art, P.O. Box 457, Ottawa 2, Ontario.

Slides

Slides may be borrowed from the Audio-Visual Library at the Art Gallery of Ontario, Grange Park, Toronto 2B, Ontario. A catalogue is available on request.

Lectures

The Art Gallery of Ontario is unable to offer aid in the form of grants for speakers' fees or travel expenses. However, we can offer an information service on speakers, demonstrators, and judges available in the Province of Ontario, and on request will act as liaison in arranging lectures for a centre.

Extended Loans

A number of original works from the collection of the Art Gallery of Ontario are available for extended loan to major galleries in the Province of Ontario. Please write to the Extension Department, Art Gallery of Ontario, for further information.

Extension Department
Art Gallery of Ontario

Director:	William C. Forsey
Coordinator of Extension Services:	Mrs. Claire Haggan
Assistant:	Miss Glenda Milrod
Extension Officer:	Gary Rhindress
Scheduling Manager:	Miss Elizabeth Murray
Assistant:	Miss Donna Smith

We acknowledge with thanks the generosity of the artists, individuals and organizations who have contributed to our circulating exhibition programme:

Harry N. Abrams Inc., Publishers, New York
The Arts Council of Great Britain
The British Council
Burnaby Art Gallery, Burnaby, B.C.
Canadian Society of Graphic Art
Canadian Society of Painters in Water Colour
Cinémathèque Canadienne, Montreal
Contributors to 'Signs and Symbols'
Department of Indian Affairs and Northern Development, Ottawa
Embassy of Finland
Gallery of Israeli Art, America-Israel Culture House, New York
Graphic Guild, Montreal
Hart House, University of Toronto
McClelland and Stewart, Publishers, Toronto
The Robert McLaughlin Gallery, Oshawa
National Film Board of Canada
Betty Nickerson
Ontario College of Art
Ontario Society of Artists
Royal Canadian Academy
Royal Ontario Museum, Canadiana Department
Royal Ontario Museum, Far Eastern Department
Society of Canadian Painter-Etchers and Engravers
Mr. Miloslav Zlamal, Director-at-Large, Czechoslovak Society of Arts and Sciences in America

Please Note

When selecting an exhibition, please read the description carefully as the nature of the exhibition will determine your security requirements.

The space requirements given in the catalogue are simply *twice* the horizontal measurements of all the works, frame to frame, and represents the approximate space required for the exhibition. The dimensions are given as height x width.

The weight given is the approximate weight of *each* crate.

When telephoning your shipping agent, be certain to specify that the crates are *blue* and contain works of art from the Art Gallery of Ontario, Extension Department. This will ensure careful handling. If the crates are heavy and you do not have someone available to assist the driver, please state that it is a two man pick-up, in order to avoid unnecessary delays.

Architecture of the 60's
A Survey from Newfoundland to British Columbia

Architecture is one of the boldest reflections of culture and philosophy, but until the last decade, Canadian architecture has played a minor role in its interpretations. In the early 60's a new awareness began in Vancouver where natural surroundings evoked a poetic response from several architects, and within a few years Montreal and Toronto began to rival the architecture of British Columbia. With the conclusion of Expo '67, enough had been accomplished for Canadian architecture to have a uniqueness of its own so that not only the major centres of Montreal, Toronto, and Vancouver, but Winnipeg, Regina and Calgary were nurturing individual works of considerable distinction.

This exhibition illustrates highlights from *Burns & MacEachern's* new book on a coast to coast study of outstanding Canadian architecture of the Sixties. Included are educational, public, industrial, commercial, religious and residential buildings showing a wide variety of philosophical and structural approaches. Over a dozen architects are represented and include Ron Thom, Arthur Erickson, Ray Affleck, John Andrews, Clifford Wiens and Raymond Moriyama. Photography is by Carol Moore-Ede.

This exhibition is recommended for Universities and Galleries.

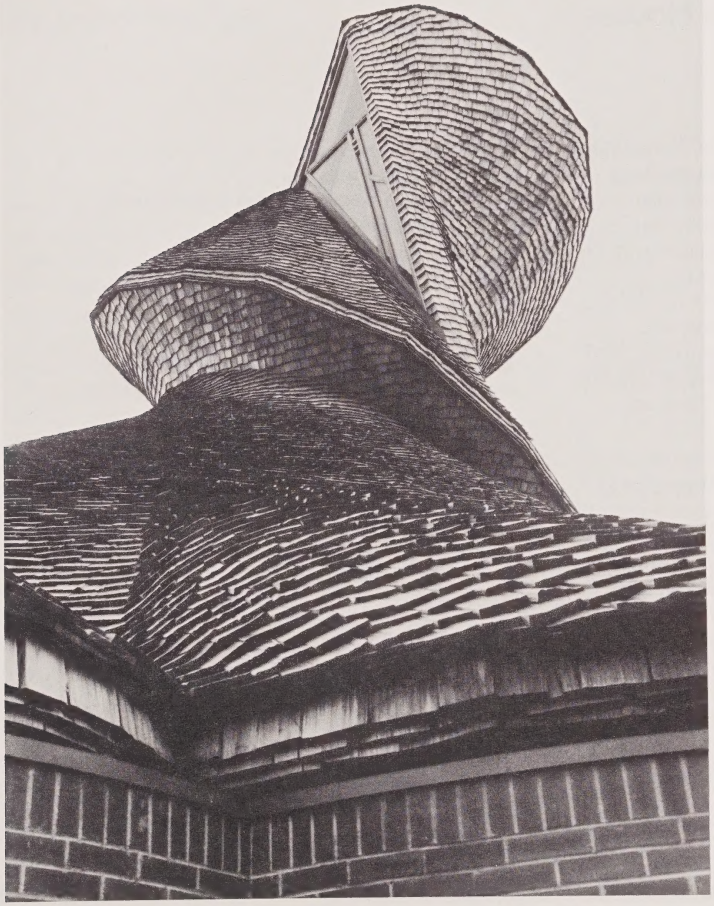
Space:
50 mounted photographs
30 in. x 48 in.
275 running feet

Weight:
4 crates
300 lbs. each

Fee:
$50.00
includes 250 catalogues

Organized by the Extension Department of the Art Gallery of Ontario.
Co-ordinated by Carol Moore-Ede.

Etienne Gaboury
Paroisse Sang Précieux, 1967
(roof detail)
St. Boniface Manitoba
Photograph: Carol Moore-Ede
From *Architecture of the 60's*



Facade
Drawings of Old Toronto Houses

This exhibition of work by students of Foundation Year, the Ontario College of Art, includes forty architectural facade drawings, drawn by the students for a project in their Environmental Research programme. Selection was made from the work submitted by students who were in Foundation Year in 1968-69 and 1969-70. Some detail drawings and preliminary sketches are included to illustrate the steps leading to the final drawings. The drawings are all executed in ink, but with a very wide range of technique. They are individually framed and matted.

Mr. John Inglis of the Ontario College of Art staff describes this Environmental Research project as follows: "Every drawing is a reflection of a unique encounter between the student and his subject. This accounts for the variety of interpretation to be found in the drawings. The richness resulting from the action of drawing pen and black ink on white paper is an expression of the play of possibilities of line, shape, and transition which the student consents to engage in according to his understanding of the controlled and the spontaneous."

Recommended for Secondary Schools and Libraries.

Space:
40 framed drawings,
10 framed photographs, and detail panels
175 running feet

Weight:
3 crates
90 lbs. each

Fee:
$25.00
includes 250 catalogues

Organized by John Taylor in cooperation with the Ontario College of Art, Toronto.

Canadiana

3

Early Transportation
By Land and Sea

In a period without news photography, television, or magazines, the lithographers were the pictorial journalists. Even the best chosen words are hardly adequate to the task of helping the reader to visualize the sleek design of a new clipper ship or the first steam engine.

In this exhibition we see lithographs of the 19th century showing us trains, clipper ships, yachts, steamboats, rafts, sleighs and canoes as the mode of transportation. They depict scenes and events which took place in the United States as well as in Canada. Some are detailed drawings executed with technical accuracy, and others depict events in which the public showed an interest at the time. All are very real documents as well as delightful lithographs, and these artists have left us with a vivid impression of early transportation.

Space:
30 framed prints
150 running feet

Weight:
3 crates
250 lbs. each

Fee:
$25.00
includes 250 information sheets

Lent by the Canadiana Department of the Royal Ontario Museum.

Canadiana

3

Winter Life in Canada: 1830-1880

Tandem meetings, sleigh rides, skating, ice boats, and the Royal Mail crossing the ice are shown in these charming prints of winter life in Canada over a hundred years ago.

In a series entitled 'A Picnic to Montmorenci' by an artist with a sense of humour and a tale to tell, we see Captain Buzbie driving Miss Muffin to Montmorenci Falls for an outing; we also see sugaring in Quebec, a sleigh scene on Toronto Bay, and many other events representing the winter life people enjoyed in the years 1830-1880. These twenty-two scenes are by topographers and artists who worked mostly in wash and line, and their pictures were either lithographed or engraved and then sold as a series, or published in book form by Canadian and American firms.

Space:
22 framed prints
120 running feet

Weight:
2 crates
150 lbs each

Fee:
$25.00
includes 250 information sheets

Lent by the Canadiana Department of the Royal Ontario Museum, Toronto.

Cornelius Krieghoff
Place d'Armes in Winter: Montreal
Lithograph
13 5/8 in. x 19 1/8 in.
From *Winter Life in Canada 1830-1880*

Design

4

Art at the Service of Intention
Graphic Designers at Work

During the past five years graphic design has become an important force in the life of the community. It is a rare day indeed when we are not directly affected by the work of one of the sixty-five designers represented in this exhibition. The task of the graphic designers differs from that of the painters as they must speak to many people in many situations far removed from the quiet calm of an Art Gallery. Their work is almost pure communication, since in the majority of cases they are involved in creating the 'how' of a message rather than the 'what'; thus the title of the exhibition *Art at the Service of Intention*.

Represented here are almost two hundred items by Canadian graphic designers from coast to coast. Included are posters, book and magazine covers, catalogues, announcements, packages, advertisements, letterheads, and symbols in a colourful and unique exhibition.

Space:
15 panels 4 ft. x 4 ft. and 4 ft. x 6 ft.
ready to hang
5 free-standing screens 4 ft. x 6 ft.
175 running feet

Weight:
4 crates
300 lbs. each

Fee:
$50.00
includes 250 catalogues

Organized by Allan Fleming in cooperation with the Royal Canadian Academy.

Alex Macleod
Blue S A, Modern Dance Theatre of Canada
Poster
From *Art at the Service of Intention*

BLUE S.A.★A BLUE-ROCK BALLET IN SIX EPITAPHS★PERFORMED BY THE MODERN DANCE THEATRE OF CANADA★CHOREOGRAPHED BY ELIZABETH SWERDLOW★

Old Skills in New Hands

The Ancient Art of Batik

Batik (decorating materials by wax resist and dyes) is enjoying a new renaissance. Creative minds and hands in North America have with powerful imagery and a glowing galaxy of coloured dye stuffs elevated this decorative idiom to a true art form. Beautiful hangings for ascetic contemplation are fast becoming part of environmental enrichment.

Contemporary artists now design screens and decors for architecture, this being the best illustration that old skills in new hands have lost none of the magic but have added new lustre and excitement to this most delightful and ancient craft.

Included are eighteen medium size batiks mounted on stretchers ready to hang (these may be back lit or hung against windows) and three free standing batiks which offer an added dimension to this fascinating exhibition.

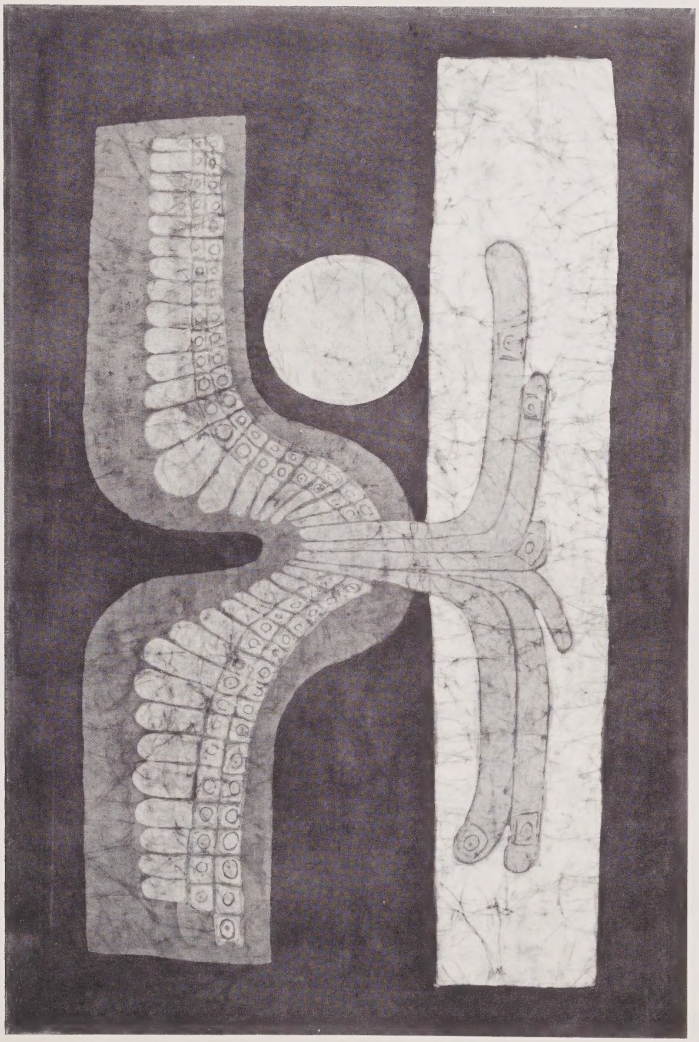
Space:
18 batiks on stretchers, approximately 6 ft. x 4 ft. in both vertical and horizontal shapes
3 free standing batiks
160 running feet

Weight:
4 crates
250 lbs. each

Fee:
$35.00
includes 250 catalogues

Organized by the Extension Department of the Art Gallery of Ontario.
Co-ordinated by Anita Aarons.

Merton Chambers
Quetzolcoatl
Batik
50 in. x 72 in.
From *Old Skills in New Hands*



Signs and Symbols

"A sign is a substitute for, or representation of the real thing, while a symbol carries a wider meaning and expresses a psychic fact which cannot be formulated more exactly . . . . The history of symbolism shows that everything can assume symbolic significance: natural objects, such as stones, plants, animals, man, mountains, valleys, sun and moon, wind, water and fire, or man made things such as houses, boats or cars, or even abstract forms, like numbers, or the triangle, the square and the circle. In fact, the whole cosmos is a potential symbol." – Carl C. Jung.

The signs we see every day in our lives have their roots in the symbolic shapes and forms used in the past. Unconsciously or consciously we are affected daily by man's ingenuity in creating images for the signs in our community – for periodicals, television and films, as well as other forms of communication; for streets and highways; for war and peace, for commerce and science, or for personal and political identification.

The exhibition is loosely categorized into five themes: Man and Communication, Man and Science, Man and Religion, Man and Identification, Man in the Community. Displayed in these sections are the actual objects, facsimiles, photographs, films or slides, showing some of the earliest signs and symbols known to man, others of the 18th and 19th centuries, and contemporary signs, all juxtaposed to reveal their interrelation. The exhibits will include many items: cattlebrands and crests, traffic and trade signs, insignia and flags. Sign posts and symbols are especially designed for the contemporary section by Michael Hayden, Tony Urquhart, François Dallegret, John MacGregor and Ted Bieler. The exhibits are designed to be displayed on wall panels or in free standing units. Slide projectors for rear screen projection, as well as all display units will be provided.

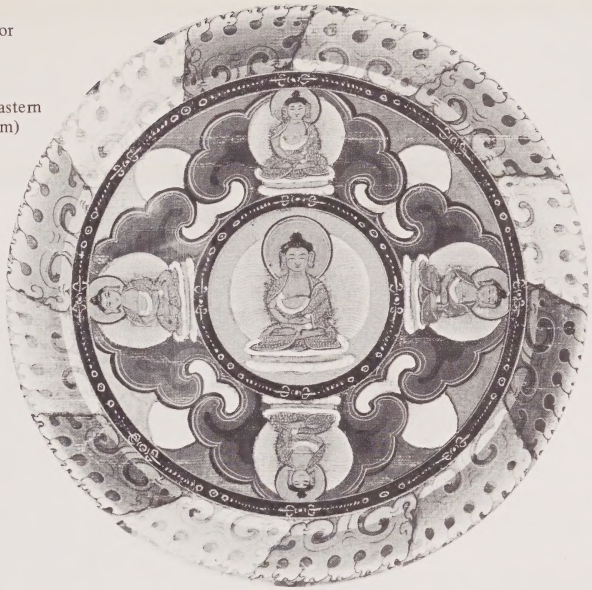
Space:
Maximum Gallery space is required

Weight:
The exhibition will be delivered by truck and will be installed by the Extension Officer

Fee:
To be determined
includes 250 catalogues

Organized by the Extension Department of the Art Gallery of Ontario.
Consultants: Anita Aarons, Allan Fleming
Display Design: Thomas Lamb and Associates

Mandala of Vairocana (detail)
Containing symbols of the search for enlightenment and self-knowledge
Tibetan Temple painting on black
Tibet – 19th century
(Photograph courtesy of the Far Eastern Department, Royal Ontario Museum)
From *Signs and Symbols*



The British Symbol for Nuclear Disarmament
later adopted as an official symbol for peace
From *Signs and Symbols*

The internationally known symbol for Volkswagen
From *Signs and Symbols*

Three Thousand Years of Chinese Art
Illustrated from the Collection of the Royal Ontario Museum

The Chinese collection of the Royal Ontario Museum is one of the most extensive and important in the world. Large colour photographs bonded on aluminum panels present highlights of this vast collection and give a glimpse of a great civilization.

Illustrated on the panels are ancient bronzes from about 1200 B.C., jade, sculpture, carved lacquer, ceramics, wall paintings and textiles. Included are robes, ceremonial vessels, a priceless blue and white Ming jar and cover, and burial figurines showing musicians, horsemen and guardsmen of the T'ang Dynasty. Three panels of text introduce the exhibition, give an historical background of this great period and identify the objects. Photographs are by Leighton Warren.

Space:
23 aluminum wall panels
20 of colour photographs
3 of text
Panels are: 16 in. x 20 in.; 20 in. x 24 in.; and 30 in. x 40 in.
175 running feet

Weight:
4 crates
150 lbs. each

Fee:
$50.00
includes 250 catalogues

Lent by the Far Eastern Department of the Royal Ontario Museum.

Ming Dynasty, 16th Century
Figure of Yen-Lo Wang (Yama)
President of the Fifth Court of Hades
Porcelain with coloured glazes
From *Three Thousand Years of Chinese Art*

Painting and Drawing

6

The Animated Film—Image Par Image

This exhibition is presented as a tribute to the Canadian film animators who have won international acclaim through their artistry, and to Norman McLaren whose contribution to the animated film is inestimable. It consists of original drawings and designs by the creators of animated films, selected and arranged to show the process of animation and a variety of techniques used. Represented in this comprehensive survey are: Norman McLaren, Colin Low, Wolf Koenig, René Jodoin, Bernard Longpré, Pierre Hébert, Arthur Lipsett, Kaj Pindal, Ryan Larkin, Robert Verrall, as well as others.

All the original drawings are mounted on panels ready for hanging; also included are photostats of film sequences on banners, and two free standing cubes with mounted drawings, containing a slide projector and slides showing animated sequences from the films; two one-hour reels of film relevant to the exhibition are provided. They include such films as: *The Animal Movie*, *The House that Jack Built*, *Pas de Deux*, *Walking*, *What on Earth*, *Blinkity Blank* and *Alphabet*.

Space:
80 panels 2 ft. x 2 ft. (in units of four)
ready for hanging
2 free standing cube units
4 banners
300 running feet

Weight
6 crates
250 lbs. each

Special Requirements:
A 16 mm projector and qualified projectionist for film screening

Fee:
$150.00
includes two reels of film, slides and slide projector in two units
250 catalogues

Organized and designed from the collection of the National Film Board of Canada and the Cinémathèque Canadienne.

Elliot Noyes
'Alphabet'
From *The Animated Film*

The Charles S. Band Collection
Canadian Paintings and Sculpture

The twenty-one works in this exhibition are a recent bequest of the late Charles S. Band, twice president of the Art Gallery of Ontario, and Mrs. Charles S. Band. Included in the collection are works of art from the Group of Seven to Paul-Emile Borduas.

Among the best known canvases are Lawren Harris' *Lake Superior* with its symbolic frozen landscape; Arthur Lismer's *Pine Wreckage, McGregor Bay* with the impetuous fluid motion of its northern lake; and Varley's *The Cloud, Red Mountain* – a dreamy, romantic image of a mountain in British Columbia.

Charles S. Band was an individual who expressed a very catholic taste in his collection. After acquiring many paintings by the Group of Seven he became interested in the work of M. Emily Carr and purchased several of her works, including the great *Indian Church* with its cubistic structure and intuitive understanding of the 'heart of the wilderness'. He also admired Borduas, the French Canadian abstract artist, and was one of the first collectors to acquire his work, which ranges from the early *La Femme aux Bijoux* (1945) to *Black and White Composition* (1956). In one, the work is figurative, aggressive and powerful; in the other, the composition is completely abstract – yet both express something inherently Canadian. Other artists represented in this fine collection are: Louis Archambault, B.C. Binning, A.Y. Jackson, J.E.H. MacDonald and Jock Macdonald.

Space:
19 paintings
2 sculptures
200 running feet

Weight:
7 crates
100 lbs. each
The exhibition will be delivered by truck and installed by the Extension Officer

Fee:
The exhibiting centre will be required to pay the cost of transportation and insurance only

Limited Booking:
This exhibition is limited to one month's travel in the spring and one month in the fall. Therefore it will be offered for booking over the next several years.

Organized from the collection of the Art Gallery of Ontario.
Co-ordinator: Joan Murray, Curator of Canadian Art.

M. Emily Carr
Indian Church, c. 1930
Oil on canvas
42 3/4 in. x 27 1/8 in.
From *The Charles S. Band Collection*

Celebrate the Sun
A Heritage of Festivals from Many Lands

Celebration is the joy of time passing. All people create festivals and ceremonies to observe moments when one order ends and another begins. The great traditional holidays mark seasonal changes in the life of agricultural people, and most can be traced back to the yearly cycle of the sun.

The paintings in this exhibition are by young artists ranging in age from six to sixteen, representing thirty-two countries including Canada, China, France, Ghana, Germany, India, Israel, Japan, Nigeria, the U.S.S.R. and the United Kingdom. They show the world at its gayest and most joyful and invite us in imagination to share the dancing, music, fireworks and festivities. Some of the celebrations are strange and exotic, some are so familiar that the painting could have been created at home, but each is a young person's interpretation of what he has experienced.

Portrayed are the great festivals of the seasons known to us; Easter, Thanksgiving, Christmas and the New Year, as well as the Holi and the Kalpa Vruksha of India, the Tango-No-Sekku and the Gion Festivals of Japan, the Muharram of the United Arab Republic, the Posadas of Mexico and the Simhat Torah of Israel. There are processions, parades and dances, the marriage ceremony and the Maypole Dance, as well as the festivities of Mardi Gras and the Birthday of the Moon.

The text included in the exhibition is from the book 'Celebrate the Sun' (published by McClelland and Stewart, Toronto). All the paintings are from the collection of Betty Nickerson, author and sociologist.

Space:
60 original paintings on 25 panels 40 in. x 60 in.
250 running feet

Weight:
4 crates
250 lbs. each

Fee:
$100.00
includes 250 catalogues

Organized by the Extension Department of the Art Gallery of Ontario, in cooperation with Betty Nickerson.

Artist age 12, India
Ring Dance
From *Celebrate the Sun*

O.S.A. Members
Ontario Society of Artists

This exhibition is a new collection (1971) of twenty-five paintings by members of the Ontario Society of Artists. A wide range of subject and technique is represented in this selection: landscape, figure, still life and non-objective. All these paintings are current works by members, and the exhibition offers an opportunity to see how the artists approach diverse subjects in a variety of ways. All the paintings are framed, the average size is approximately 20 in. x 24 in., and there is a catalogue of the exhibition with brief biographies of the artists.

Space:
25 framed paintings
175 running feet

Weight:
3 crates
125 lbs. each

Fee:
$40.00
includes 250 catalogues

Lent by the Ontario Society of Artists.

Painters in Water Colour

Canadian Society of Painters in Water Colour

A painting in water colour may be spare, and ascetic, using an economy of means, or it may be rich with wet luscious colour. For the water colour painter, it is the search for swift impression, for subtle comment, for headlong, precipitous, daring achievement and this can be alternately exasperating and glorious. For the viewer, the infinite variety of water colour offers some of the most exciting experiences of the visual arts.

This exhibition is a collection of thirty-five paintings in water colour selected from the work of the Canadian Society of Painters in Water Colour, a national organization with members from coast to coast.

Here we see a variety of water colour technique and subject in a new (1971) selection especially chosen for this travelling exhibition. There is a catalogue of the exhibition with brief biographies of the artists.

Space:
35 framed paintings
200 running feet

Weight:
6 crates
125 lbs. each

Fee:
$35.00
includes 250 catalogues

Lent by the Canadian Society of Painters in Water Colour.

The Timeless Image: Portraits

A Theme Exhibition from the Collection of the Art Gallery of Ontario

Portraits are timeless images, crystallizations of moments in time. The paintings and sculpture in this selection from Canadian art, cover the last hundred and fifty years. They reveal the character of the sitters in many different ways, ranging from the stylistic portraits of the early 19th century, to a contemporary 'word' painting by Greg Curnoe.

Included in the exhibition is a primitive portrait by Nelson Cook of *Tirzah Hopkins* (1838) exemplifying the art of formal portraiture with its attention to the luxurious side of life; a 'Victorian' Canadian self-portrait by George Berthon (1890) and a thoughtful and moving study of his wife by G.A. Reid (1898). The Group of Seven is well represented by Lawren Harris' stern and spiritually intense portrait of Dr. Salem Bland. In the selection of portraits painted in the last twenty years we see Lilias Torrance Newton's portrait of her son, Jack Humphrey's study of *Charlotte* and Goodridge Roberts' portrait of *Marian*, as well as the early painting by Jacques de Tonnancour – *The Pink Necklace*. Interesting additions are the sculptures of *Sir Frederick Banting* by Frances Loring, *F.H. Varley* by Florence Wyle and *Charles S. Band* by Augustin Filipovic. Captured in stern, wistful or thoughtful mood, these handsome portraits give us insight into the personalities and the era in which they lived.

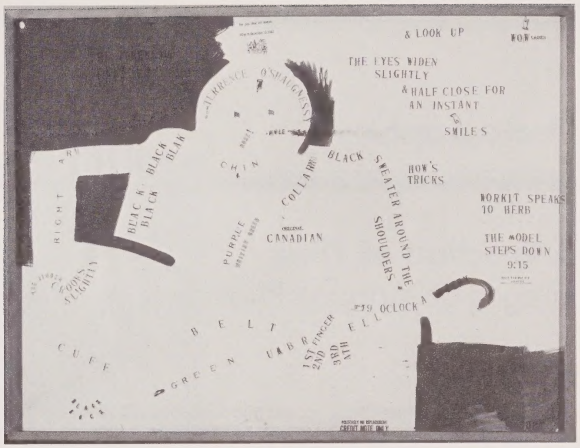
Space:
27 paintings
5 sculptures
225 running feet

Weight:
8 crates
200 lbs. each
The exhibition will be delivered by truck and installed by the Extension Officer

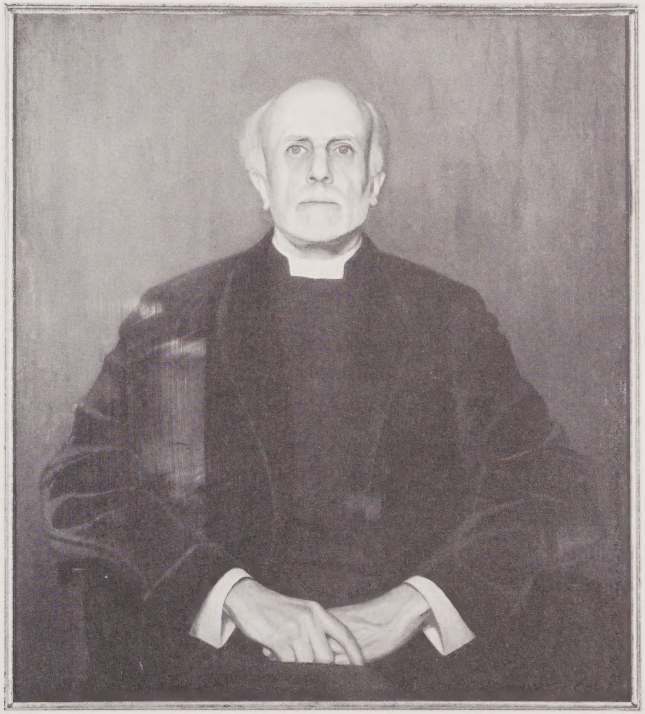
Fee:
$250.00
includes 250 catalogues

Organized from the collection of the Art Gallery of Ontario.

Greg Curnoe
Portrait of Terence O'Shaughnessy
Gouache, water colour and stencil
34 5/8 in. x 47 in.
From *The Timeless Image: Portraits*



Lawren Harris
Dr. Salem Bland, 1925
Oil on canvas
40 3/4 in. x 36 in.
From *The Timeless Image: Portraits*



A Fraction of Time
Images of Virtuoso Photography

Sixty-four photographers are represented in this review of contemporary Canadian photography, originally entitled 'Image 6'. Black and white and colour prints selected in 1969-70 include the work of Roloff Beny, Jack Dale, Lutz Dille, Tom Gibson, Hubert Hohn, Yousuf Karsh, Chris Lund, John Max, Nina Raginsky, John Reeves, Michael Semak and Sam Tata.

The exhibition demonstrates the Canadian photographer's continuing awareness and concern for his world, and his deep personal participation in the presentation of the problems of society. In his role as commentator, he is becoming more and more conscious of the relation between his vision, the quality of the images, and its effect upon his audience. In this collection we see a fine and varied selection of photographs of people, young or old, men, women and children, happy, troubled or lonely, as well as serene landscapes, flowers, trees and animals. There is humour, sadness, and beauty revealed with artistry and imagination.

A catalogue 'Image 6' with an introduction by Harold Town, may be ordered from the Still Photography Division, National Film Board of Canada, Ottawa.

Space:
121 framed photographs and 1 title card
20 in. x 24 in. and 16 in. x 20 in.
250 running feet (double hanging)

Weight:
13 fibreglass cases
25 lbs. each

Fee:
$35.00

Lent by the National Film Board of Canada.

John Reeves
Photograph
From *A Fraction of Time*

Images du Québec ancien 17th-19th Century
Architecture, Sculpture and the Decorative Arts

The buildings, sculpture and decorative arts of New France in the seventeenth century are expressions of one of the greatest art traditions of North America and one that is still a force in French Canada. Very little of this early architecture has survived, but here, captured by the lens, are images of houses, barns, churches and mills as well as examples of the artist's work in pewter, silver and wood, such as sculpture for church interiors, weathervanes, doors, furniture, tableware and jewellery.

Eighty photographs taken by Jean-Paul Morisset reveal his genuine affection for the charm of design and harmony of scale of these buildings, interiors and carvings, recalling the character and taste of the early settlers of Quebec.

There has been an enormous revival of interest in the arts of an earlier age, and this charming exhibition offers a glimpse into the past which is of great interest to those who admire the weathered stones of ancient buildings, the simplicity of the sculpture in church interiors and the exquisite craftsmanship of the eighteenth century silversmith.

Space:
80 photographs on 40 panels,
each 2 ft. 4 in. x 2 ft. 4 in.
175 running feet

Weight:
4 crates
175 lbs. each

Fee:
$35.00
includes 250 catalogues

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Philippe Liebert
Angel With a Trumpet
Pine wood
Photograph: Jean-Paul Morisset
From *Images du Québec ancien*

Seeds of the Spacefields

Dreams are the joys and fears of the universe interrupted before polarizing into thoughts or actions. In this lyrical exhibition the subject of concern is *dreams*. Since the multiplicity of psychic interpenetrations will always escape reduction into formulas, it is quite a challenge to have them explored by the camera, a media which offers the required elasticity. Evocative photography is primarily defined by our emotional experience rather than visual conventions; it makes poetic affinities absolute.

These 75 evocative photographs are by Canadian photographers and are supplemented by stills from National Film Board films. The exhibition is divided into 10 dream sequences with poetry text accompanying each dream.

The dreams are: 1) Who then brought me here 2) While I have eyes to see 3) Age of flight 4) Seeds of the spacefields 5) My home is me 6) The Sixth Dream 7) Solstice 8) A flower grows 9) To touch the ground 10) A handful of dust.

Concept and Design

Norman Hallendy/Sharon Van Raalte
National Film Board of Canada

Poems by Penelope (English) Alain Horic (French)

Space:
75 photographs
10 panels of poetry
1 title card
175 running feet

Weight:
8 fibreglass cases
50 lbs. each

Fee:
$30.00

A catalogue of the exhibition 'Image 5' may be ordered from the Still Photography Division, National Film Board of Canada, Ottawa.

Lent by the National Film Board of Canada.

A Time to Dream

One hundred and sixty-nine colour photographs portray the sun dappled flora and fauna of Canada from coast to coast. Birds, insects, children playing, high flying kites, boats, trees, waterfalls, beach umbrellas, morning mists and an enchanted forest; all these proclaim that Canada in summertime, in the lush period of sunshine has an endless richness of colour and mood.

The variety of subject in this joyous exhibition is captured by forty-eight Canadian photographers, including Audrey Barnand, Barbara Deans, Lutz Dille, Mary Ferguson, Vittorio Fiorucci, Chris Lund, Neil Newton, Freeman Patterson, Ann Spurrell, Jack Templeton and John de Visser.

Space:
169 photographs in 120 frames
each 20 in. x 24 in. and 16 in. x 20 in.
200 running feet (double hanging)

Weight:
13 fibreglass cases
50 lbs. each

Fee:
$35.00
includes information sheets

Lent by the National Film Board of Canada.

Variations
Nine Canadian Photographers

Various photographic approaches are explored in this fascinating exhibition of images created with or without the camera. The forty-two photographs express a visual statement, and are the personal vision of nine Canadian photographers: Richard Chomko, Peter Croyden, Sally Gill, Paul Newberry, Neil Newton, Roy Robel, Hugh Robertson, George Roy and David Sedman.

The photograph has its own place as an art form as is evident in this collection where the photographers have used the photographic process as a tool to create an image, thus communicating their ideas in a strong visual form. The subjects are illusive; some are of found objects, some are of people, but most are shapes, abstract forms and textures that excite the imagination.

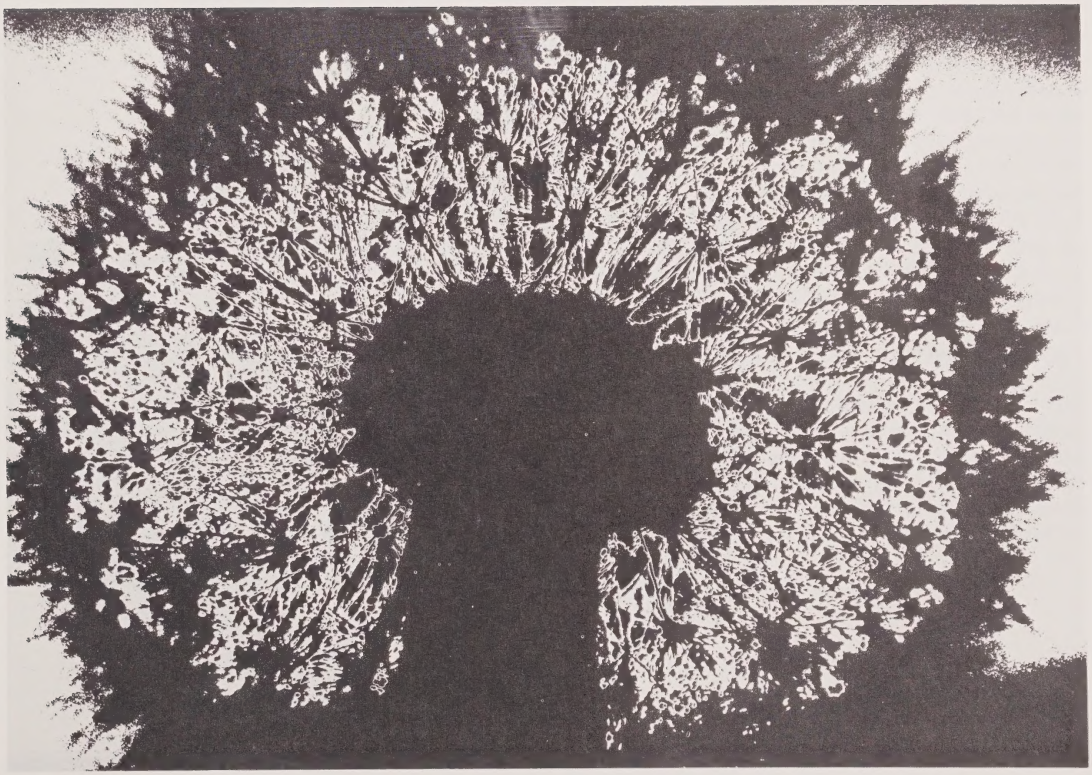
Space:
42 framed photographs
175 running feet

Weight:
4 crates
200 lbs. each

Fee:
$35.00

Organized by Neil Newton, in cooperation with the Robert McLaughlin Gallery, Oshawa.

Neil Newton
Dandelion Gone to Seed
Photograph
Solerized line rendering of an original
35 mm colour slide
From *Variations*



The Burnaby Print Show
5th National Print Show

Today's artists are deeply involved in a maze of new concepts, symbols, and materials that bloom in the pungent atmosphere of printing inks, presses, plates, stones and acrylics. The resulting works are easily available to a growing and appreciative public, and open fresh horizons to the viewer, both layman and artist. In this 5th National Burnaby Print Show, organized by the Burnaby Art Gallery, the finest Canadian printmakers are represented. They were selected from work created by artists from coast to coast, and the result is a lively, colourful and diversified exhibition.

Some of the examples are traditional, others reveal a preoccupation with varying degrees of abstract expressionism, still others are highly experimental. All of them show a sensitive understanding of a particular graphic medium. Included are works by Pat Martin Bates, John Esler, Betty Goodwin, Bodo Pfeifer, Jo Rothfels, Gordon Smith and Harold Town. The graphics are in aluminum frames, and are protected with plexiglass.

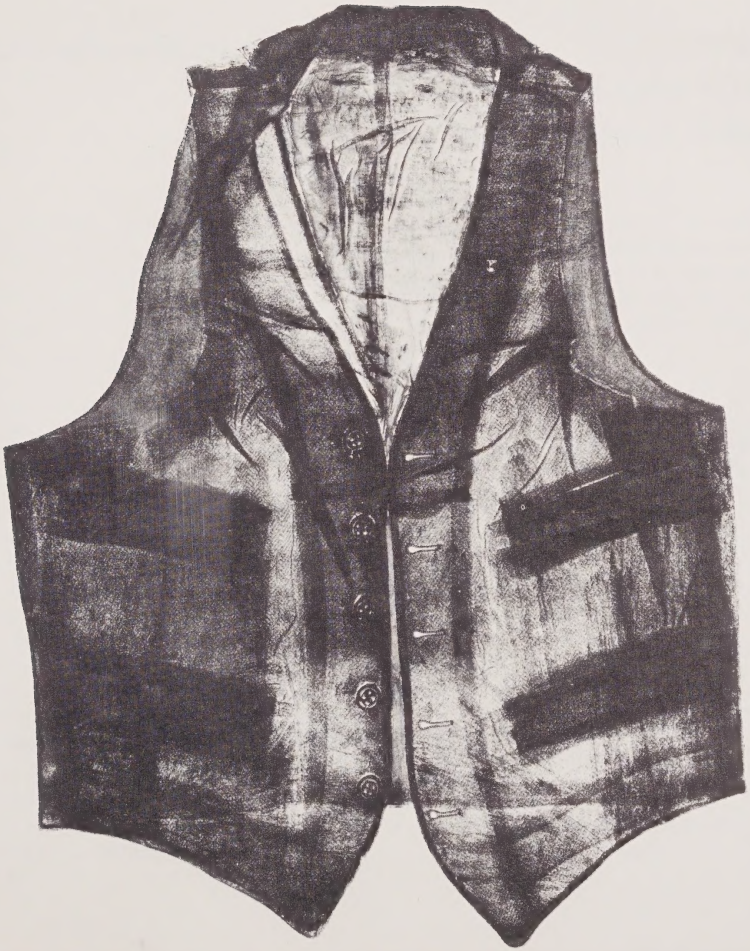
Space:
58 framed prints
200 running feet

Weight:
6 crates
150 lbs. each

Fee:
$50.00
includes 250 information sheets

Lent by the Burnaby Art Gallery, Burnaby, B.C.

Betty Goodwin
Vest
Etching: 1/20
From *The Burnaby Print Show*



Canadian Graphics

Canadian Society of Graphic Art and The Society of Canadian Painter-Etchers and Engravers

Technology today offers processes and challenges to meet the full implication of printmaking media. The excitement of graphics is manifested in the multi-faceted exploration of picture making, establishing an intimate relationship between the artist and the viewer.

Artists from British Columbia to Newfoundland have contributed to this exhibition of prints. The fifty works were selected from the 1970 annual exhibition of the Canadian Society of Graphic Art and the Society of Canadian Painter-Etchers and Engravers, and some of Canada's best known graphic artists are represented, including Herbert Ariss, Charlotte Brainerd, Peter Dalglish, Vera Frankel, Gaston Petit, George Rackus and Sylvia Singer.

A great variety of printmaking methods and techniques can be seen in this exhibition, including lithography, etching, dry point, linoleum and wood cut, monoprint, engraving, serigraph and aquatint.

The prints are of various sizes and are in aluminum frames protected with plexiglass.

Space:
50 framed prints
175 running feet

Weight:
4 crates
200 lbs. each

Fee:
$50.00
includes 250 information sheets

Lent by the Canadian Society of Graphic Art and The Society of Canadian Painter-Etchers and Engravers.

Prints

Canadian Printmakers: A Survey

As Canadian paintings take on monumental dimensions and similar purchase prices, it is fortunate for the general buying public that many of Canada's finest artists have adapted their ideas to the printmaking media. Often with the help of professional printers, they have livened the art market with large editions of inexpensive works of art, sometimes contributing miniature facsimiles of their canvases, but also exploring entirely new facets suggested by the medium.

All of the printmakers selected for this exhibition are recognized for their proficiency in painting or sculpture and some, such as Guido Molinari, Jack Bush and Yves Gaucher, have achieved international reputations. As printers they have in common a preference for silkscreening, and a broad stylistic bond in their tendency to abstract, and simplicity, in their frequent use of vivid colour. The juxtaposition of these well-known representatives from every part of the country creates a stimulating study of recent Canadian art.

There are thirty-five framed prints by such artists as Iain Baxter, Claude Breeze, Les Levine and Brian Fisher, selected from the collection of the Art Gallery of Ontario.

Space:
35 framed prints
140 running feet

Weight:
3 crates
175 lbs. each

Fee:
$50.00
includes 250 catalogues and a film 'Encre' on European printmakers

Organized from the collection of the Art Gallery of Ontario.

Contemporary British Prints

Before the nineteenth century, few artists turned their own hand to the production of a print. Prints were produced by professional engravers in an effort to sell facsimiles of the painter's work to a larger public. The appearance of lithography, and more recently serigraphy, has drawn artists to printmaking in increasing numbers. Another dimension was added in the 1960's with a spectacular growth in the collecting of art, and autographic prints have become sign and symbol of the new collector's aesthetic aspirations.

Totalling twenty-nine prints, this exhibition consists of lithographs and serigraphs. Of the artists in the exhibition, Richard Hamilton, Henry Mundy, Eduardo Paolozzi and William Turnbull achieved maturity when abstract expressionism appeared in England; the remaining twelve artists represent a younger generation which came to prominence in its reaction to abstract expressionism, and most viewers will recognize the names of Derek Boshier, David Hockney, Allen Jones, Richard Smith, and Joe Tilson.

Space:
29 framed prints
150 running feet

Weight:
5 crates
100 lbs. each

Fee:
$50.00
includes 250 catalogues

Organized from the collection of the Art Gallery of Ontario.

Richard Hamilton
Self-Portrait, 1967
Lithograph: 53/75
11 1/8 in. x 8 1/4 in. (impression)
From *Contemporary British Prints*

Eskimo Art: Prints

In their printmaking the Eskimos reveal themselves. Their isolated hunting existence has given their art a very special form and character, showing us ancient ways of seeing and creating.

Here we see the rolling gait of the polar bear, the sleekness of seals, the great weight of the walrus, the rhythm of a flight of geese, and the Eskimo himself, hunting, fishing, or with his family. Powerful human and animal forms stand out boldly, and in stylized design the artists often reveal their ancient mystical concepts.

The printmakers employ three techniques in their art as seen here; the stone cut, the stencil, and the engraving. The series is limited to fifty, and the signature of both the artist and the printmaker appear on each work. The prints in this exhibition are interesting in their variety of technique and location, coming from the Eskimo Cooperatives at Cape Dorset on West Baffin Island; Pouvngnituk, Quebec; and Holman Island, North West Territories.

Space:
30 framed prints
125 running feet

Weight:
3 crates
150 lbs. each

Fee:
$50.00
includes 250 catalogues and a film 'Eskimo Artist: Kenojuak'

Lent by the Department of Indian Affairs and Northern Development, Ottawa.

Kiakshuk
Man and Wife
Engraving: 1963
Cape Dorset No. 32
From *Eskimo Art: Prints*

Graphics from Finland

Finland's artistic tradition combines a mystic feeling for nature with an acute sense of national identity. Based upon this foundation, contemporary graphic art in Finland has developed a unique strength and consciousness of craft, as seen in this varied collection by fourteen young Finnish artists.

Contemporary graphic artists in Finland have emotional contacts with universal currents and intellectual ideas, disregarding complete traditional involvement. This exhibition represents realism as well as the European post-World War II 'angst' movement, but also has a lyrical and sensitive quality. All the prints were created in recent years, showing new dimensions; colour has been used with economy, while the possibilities of black and white are thoroughly explored. The graphics are in aluminum frames and are protected by plexiglass.

Space:
49 framed prints
200 running feet

Weight:
4 crates
150 lbs. each

Fee:
$50.00
includes 250 information sheets

Lent by the Embassy of Finland.

Homage to the Square

Prints by Josef Albers

In 1949 Josef Albers, the American artist, began a series of paintings which he called 'Homage to the Square'. By choosing the simple compositional device of painting a solidly coloured square within a solidly coloured square, these rationally conceived works represent nothing, symbolize nothing, and express nothing. They are two dimensional surfaces on which Albers can explore the many optical sensations created by the juxtaposition of different colours.

At first glance, the prints appear rigid and austere, and the edges separating the different colour areas are sharply defined. After a few moments of looking, these clearly demarcated colour areas begin to glow and dissolve into one another, and the rigid geometric composition is replaced by an all over vibrant optical sensation which expands beyond the boundaries of the print.

There are ten original framed silkscreen prints and an introductory panel.

Space:
10 framed prints
17 in. x 17 in.
30 running feet

Weight:
1 crate
75 lbs. each

Fee:
$20.00
includes 100 information sheets

Organized from the collection of the Art Gallery of Ontario.

Prints

8

Israeli Graphics

In considering Israel's life span of twenty years, it is surprising to learn of the number and quality of the country's artists. Israel's artistic tradition did not begin with its independence, but some fifty years ago when the Bezalel School of Art was founded, and a number of European artists immigrated to what was then Palestine. Some of the artists represented in this exhibition produced their prints in Europe, the United States or Canada, as only recently was a print workshop centre established at Bezalel, Jerusalem. Many of the participating artists have international reputations, such as Tuvia Beeri, Mordecai Ardon, Kosso Eloul, Igael Tumarkin, Jacob Agam, Menashe Kadishman and others.

Included in the exhibition are lithographs, serigraphs, silk screens, etchings and drypoints. The prints are imaginative and colourful, varying widely in subject and technique; some are powerful and expressive, others are witty and subtle, but all have a vibrant quality. The graphics are in aluminum frames and are protected with plexiglass.

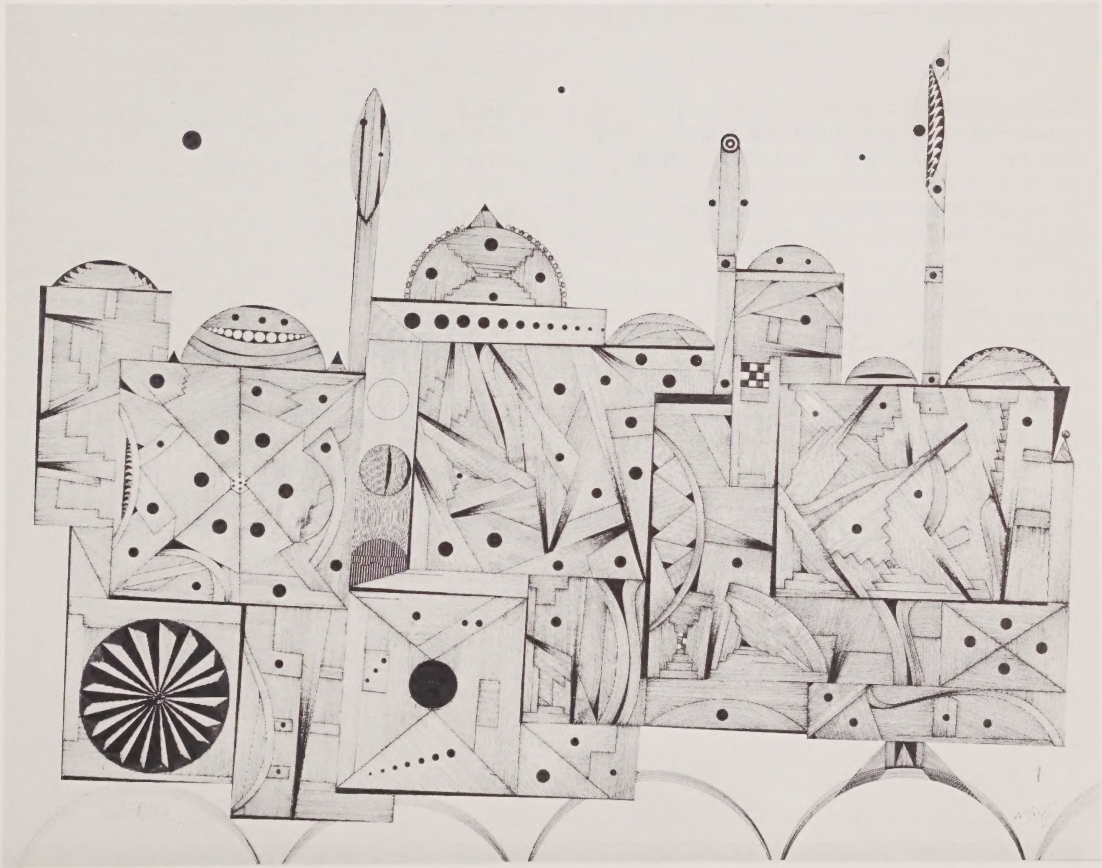
Space:
50 framed prints
200 running feet

Weight:
4 crates
175 lbs. each

Fee:
$50.00
includes 250 catalogues

Lent by the Gallery of Israeli Art, America-Israel Culture House, New York.

Ovadia Alkara
Jerusalem
Lithograph: edition of 20
17 2/5 in. x 22 in.
From *Israeli Graphics*



Montreal Graphics
The Graphic Guild

In this exhibition there are thirty-three prints by seventeen artists, including Kittie Bruneau, Yves Gaucher, Roland Giguère, Jacques Hurtubise, Richard Lacroix, Guido Molinari, Robert Savoie, François Dallégret, Rita Letendre, Alfred Pellan and Serge Tousignant, all well known as painters or sculptors.

This fine selection is from the Graphic Guild of Montreal, formed a few years ago to publish the best prints by Canadian artists and to publicize and distribute these throughout Canada. The prints are matted in two uniform sizes, are in aluminum frames and are protected with plexiglass.

Space:
33 framed prints
35 in. x 28 in. and 26 in. x 20 in.
150 running feet

Weight:
2 crates
230 lbs. each

Fee:
$35.00
includes 250 catalogues

Lent by the Graphic Guild, Montreal.

Poster: Craft and Art

Artists today are moving into the field of poster design with increasing frequency. Where in the past, an exhibition might be advertised by a reproduction of the artist's painting, he is now often invited to design an original print, and poster-prints which originate in this way are becoming an object of keen interest among collectors.

The present exhibition contains examples of 'original' posters by such well-known artists as Robert Indiana, Roy Lichtenstein and Ernest Trova, as well as examples using the reproduction method.

There are twenty-four posters, in aluminum frames and protected with plexiglass; also included is an introductory panel with the names of the artists.

Space:
24 posters
150 running feet

Weight:
2 crates
230 lbs. each

Fee:
$35.00

Organized from the collection of the Art Gallery of Ontario.

Prints from Czechoslovakia

Between the poles of complete abstraction and contemporary allegory these graphics relate to the international manifestation of abstract expressionist technique and style, as well as surrealistic images and fantasy.

All the work in this exhibition displays a blend of experimentation, discipline, and intimate scale which is a very personal expression. The basic elements of Surrealism are integrated into the majority of these poetic and imaginative prints, the withdrawal from reality, the recourse to the shocking and surprising, the evocation of nightmare, and also of daydreams.

The exhibition shows a variety of techniques by both Slovak and Czech artists indicating the perception and artistic awareness evident in Czechoslovakia today, expressed through the printmakers.

Space:
30 framed prints
150 running feet

Weight:
2 crates
150 lbs. each

Fee:
$35.00
includes 250 information sheets

Lent by Miloslav Zlamal, Director-at-large, Czechoslovak Society of Arts and Sciences in America.

Prints: Toronto 20

This exhibition is of twenty prints by twenty Canadian artists associated with Toronto, including Jack Bush, Graham Coughtry, Gerald Gladstone, John Meredith, Michael Snow, Tony Urquhart and Dennis Burton.

This portfolio of prints represents a blending of ideas, and collaboration between the artists; the result is an interesting variety of techniques. The exhibition is accompanied by six panels of photographs of the artists, with text and one title panel.

Space:
20 prints and 6 panels
120 running feet

Weight:
3 crates
80 lbs. each

Fee:
$25.00

Organized from the collection of the Art Gallery of Ontario.

Allegories and Visions
The Fantastic Art of Hieronymus Bosch, 1450-1516

The paintings of Hieronymus Bosch have a special and significant interest for the public of our time, an interest which far exceeds aesthetic appreciation. Modern man is inclined to see in them such close and intrinsic relations to his own ideas that he is often tempted to look at these works in the same way that he looks at contemporary art. Yet the artist who created them lived at the end of the Middle Ages, in a spiritual climate quite different from that of our time – an era of transition and spiritual disintegration.

We see Bosch not only as a master painter, but an artist of transcendental vision who in his fantastic, unique work gives us insight into man's inner life. Apart from his strange sensibility, his technical genius establishes him indisputably among the masters of all times. His imagination is inexhaustable – the result is a fascinating world of monstrous formations, full of wit and surprises, double and triple meanings, and the eternal magic of illusive ideas.

Presented in this exhibition on forty panels are reproductions of Bosch's paintings – his allegories and visions, including the great triptych from the Prado Museum, Madrid, 'The Garden of Earthly Delights', as well as 'The Nativity', 'Christ Crowned with Thorns', 'The Hay Wain', 'The Temptation of St. Anthony' and the popular mediaeval Allegory 'The Ship of Fools'. Ten of the panels include text on the artist and his time.

Space:
70 reproductions on 30 panels each 28 in. x 40 in.
250 running feet

Weight:
4 crates
175 lbs. each

Fee:
$40.00
includes a film on the art of Hieronymus Bosch and 250 catalogues

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Hieronymus Bosch
The Temptation of St. Anthony
(detail of triptych)
Reproduction
Original: oil on wood, collection of
Museu Nacional de Arte Antiga, Lisbon
From *Allegories and Visions*

Animals in Art
From the Lascaux Cave Drawings to Chagall

Man has always been associated with animals and this is plainly revealed in his art, from the Lascaux cave paintings of thirty thousand years ago to Paul Klee's 'Tom Cat' seen in this exhibition of fifty-two reproductions.

Shown here are the earliest cave drawings, Assyrian reliefs, the Parthenon frieze, a Chinese horse, religious pictures, as well as portraits and landscapes from the Renaissance to contemporary times. All of these are united by the common theme of animals.

The animals range from beasts of burden and creatures of the hunt, to beloved pets and animals of fantasy and miracle. Noble, savage, or comic, they are shown in all their varying moods and attitudes. Included on some of the panels are relevant texts.

This is an exhibition of great charm which will delight both young and old; it is recommended for Schools, Libraries and Galleries.

Space:
52 reproductions on 32 panels
4 ft. x 4 ft.
250 running feet

Weight:
4 crates
350 lbs. each

Fee:
$35.00

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Edward Hicks
The Peaceable Kingdom, 1845
Reproduction
Original: oil on canvas
17 in. x 23½ in.
Private Collection
From *Animals in Art*

William Blake
Illustrations to the Book of Job

The theme of Job possessed Blake for many years, probably from about 1785; and his idea of Job, a man of sorrow and afflictions, in spiritual difficulties with his wife and friends, may well have arisen from his own experience. The evolution of the theme covered just over thirty years during which period only three of the designs had actually taken shape; but many details from other compositions were to appear in the final series. In about 1818, after Blake had himself suffered a spell of obscurity, misery, and ill fortune, he formed a new circle of friends and received a fresh impetus leading to this supreme achievement of his life which reflects how closely he associated himself with Job's life of suffering and subsequent spiritual rebirth.

He tells the story of Job in 21 illustrations. These were first done in two similar series of large water colour drawings, and then in sets of pencil drawings and smaller watercolour studies for the final superb line-engravings which have justly been described as the finest original engravings made since the 16th century.

The facsimile reproductions are in colour, each frame consists of reproductions of several versions of its subject, and there is an explanatory caption on each.

Space:
42 framed facsimile reproductions
175 running feet

Weight:
4 crates
90 lbs. each

Fee:
$20.00
includes 250 information sheets
Film 'The Vision of William Blake'

Lent by the British Council.

Development of Colour in Western Art

In this exhibition a wide range of possibility is explored and all the modern movements are included from Delacroix to the contemporaries. The brightening of the palette, and the increasing depth and brilliance of colours is shown; however, the changes in vision which called for changes in technique are always stressed. Among the works reproduced are Monet's 'White and Purple Water Lillies', Renoir's 'Rowers' Lunch', Seurat's 'Sunday Afternoon: Grand Jatte', Van Gogh's 'Sun Flowers', Matisse's 'Grand Intérieur Rouge' and Kandinsky's 'Improvisation'.

Included on some of the panels are relevant texts; this is recommended as a teaching exhibition.

Space:
45 reproductions on 31 panels
4 ft. x 4 ft. each
250 running feet

Weight:
4 crates
350 lbs. each

Fee:
$40.00
includes two films: 'Monet' and 'The Reality of Karel Appel'

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Drawings of Michelangelo 1475-1564

This collection of facsimile reproductions of Michelangelo's drawings is a selection from the most characteristic and most beautiful drawings by the master, from his youth to his old age.

Only a part of the drawings executed by Michelangelo have come down to us as he destroyed some of them, but fortunately a few survived, revealing the function and importance that drawing had in his creative process. Included in this exhibition are architectural studies for San Lorenzo, Florence; the Laurentian Library, Florence; San Giovanni dei Fiorentini, Florence; and the Dome of St. Peter's Cathedral in Rome; figure studies for the paintings: 'The Resurrection of Christ', 'The Last Judgement', 'The Annunciation' and 'The Crucifixion', and studies for the Battle of Cascius, the Tomb of St. Julius II and the Sistine Chapel Ceiling.

The facsimiles are framed in antique gold frames, protected with plexiglass, and a suggested hanging list is provided. Some of the drawings show both the recto and the verso revealing the watermarks and the quality of the paper, and several have notes in the master's handwriting.

Space:
82 framed facsimile reproductions in 55 frames
sizes: 24 in. x 32 in. and 24 in. x 18 in.
175 running feet

Weight:
3 crates
125 lbs. each

Fee:
$30.00
includes 250 catalogues

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Michelangelo Buonarroti
Studies for the Libyan Sibyl
(recto)
Facsimile reproduction
Original: red chalk and black crayon
11½ in. x 8½ in.
Collection: The Metropolitan Museum
of Art, New York
From *Drawings of Michelangelo 1475-1564*

From Hat to Hem
Fashion Through the Ages

This exhibition is a glance through the eyes of the artist at costume and culture from the Middle Ages to the time of the Impressionists.

This vivid and colourful survey reveals the changing kaleidoscope of man's aesthetics and environment, using the artist's view of his world rather than a precise chronology of fashion. Illustrations range from the elegant silk doublet and hose of the mediaeval aristocrat to the more familiar gowns and jackets painted by Monet and his contemporaries at the turn-of-the-century.

The reproductions and explanatory text are mounted on twenty-nine panels ready for hanging. This delightful exhibition is recommended for Schools and Libraries.

Space:
29 panels of reproductions and text
4 ft. x 4 ft. each
250 running feet

Weight:
4 crates
300 lbs. each

Fee:
$35.00
includes 250 information sheets

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Italian Master Drawings
15th-18th Century

Drawings provide one of the foundations for an understanding of painting, and complete appreciation of a master's painting is often impossible without knowledge of his studies. In these facsimiles, covering four centuries, we have a fascinating glimpse of the work of several Italian Masters, including *Botticelli, Bernini, Barocci, Carracci, Piero di Cosimo, Canaletto, Donatello, Andrea del Sarto, Leonardo da Vinci, Guardi, Pisanello, Michelangelo, Mantegna, Raphael, Tintoretto, Tiepolo,* and *Verrocchio.*

These drawings are portraits, allegorical or religious subjects, and some landscapes. Some are studies from the actual model or for an incident in a composition which the artist was about to undertake; others are random sketch book notes for future use; and others again bear no relation to any painting, actual or projected, and were simply drawn with the irresistible impulse to create. A charming exhibition recommended for Schools and Libraries.

Space:
43 framed facsimile reproductions, each approximately 24 in. x 18 in.
150 running feet

Weight:
2 crates
150 lbs. each

Fee:
$25.00
includes a film (super 8) on drawing techniques and 250 catalogues

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Reproductions

9

Legendary and Dramatic Art

All the paintings in this exhibition communicate vividly with the viewer either because of their extremely dramatic presentation or because they represent moments of insight and vision. They range from the 16th to the 20th century, and are not only examples of the highest artistic quality but are penetrating perceptions of exciting events, legends and stories.

Rembrandt's 'Nightwatch' is highly dramatic; there is a quality of mystery in Pisanello's 'The Vision of Saint Eustache', black magic in Gauguin's 'The Medicine-Man', and great sorrow in Leonardo da Vinci's 'The Head of Christ', a detail from his 'Last Supper'.

There are thirty-two framed reproductions, and an introductory panel with relevant text.

Space:
32 framed reproductions
160 running feet

Weight:
3 crates
150 lbs.

Fee:
$20.00

Organized by the Extension Services of the National Gallery of Canada.

Les Très Riches Heures de Jean, Duc de Berry
Illuminated Manuscripts—15th Century

The Book of Hours of Jean, Duke of Berry, is the most famous illuminated manuscript in the world, and also the most beautiful example of the Late Gothic style.

A 'book of hours' was intended for private devotions and was divided according to the eight hours of the day when prayers were recited. It also included everyday scenes from the courtly and rural life of the time, making the 'Très Riches Heures' a microcosm of the mediaeval world. The luxurious miniatures and decorated text (the original book consists of 206 vellum sheets) were painstakingly hand-drawn in the opening years of the fifteenth century by the Limbourg brothers, who were painters at the court of the Duke of Berry, brother of King Charles V of France.

In this exhibition, the illustrations duplicate the exact size of the miniatures, as well as their minute perfection and exquisite jewelled tones. An explanatory panel of text will accompany the exhibition which is particularly suited to an intimate Library or Gallery.

Space:
30 framed mats each 18 in. x 24 in. containing 50 facsimile reproductions taken from the book 'The Très Riches Heures of Jean, Duke of Berry' published by George Braziller, New York
120 running feet

Weight:
2 crates
100 lbs. each

Fee:
$25.00
includes 250 information sheets

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Man At Leisure and Play

A theme exhibition of great charm, presents reproductions of paintings encompassing a span of three hundred years, depicting a variety of leisure hours, both active and contemplative, timeless in their universal appeal.

Included are Vermeer's 'Lady and Gentleman Drinking Wine'; Hooch's 'Interior of a Dutch House'; Renoir's 'The Opera Box'; Van Gogh's 'The Cafe: Evening'; Monet's 'The Boats: Regatta at Argenteuil'; Murillo's 'The Pastry Eaters'; Bingham's 'Raftsmen Playing Cards'; Rembrandt's 'A Girl Trying on an Earing'; and Toulouse-Lautrec's 'The Clowness Cha-U-Kao'.

Space:
30 framed reproductions
175 running feet

Weight:
2 crates
200 lbs. each

Fee:
$20.00
includes 250 catalogues with bibliography

Organized by the Extension Services of the National Gallery of Canada.

Reproductions

9

Manet, Renoir, Cézanne

The finest quality reproductions of water colours and drawings by three masters are contained in this exhibition. The delicate colours of the work and the texture of the paper are faithfully reproduced, and here we see how these three artists sketched a variety of subjects with remarkable deftness and purity of line and colour.

There are figure studies, landscape and still life, and all are from the Mares Society print collection. Totalling twenty-two framed reproductions, this could be a teaching exhibition as an introduction to the work of three modern masters.

Space:
22 framed facsimile reproductions
110 running feet

Weight:
2 crates
125 lbs. each

Fee:
$20.00

Lent by Hart House, University of Toronto.

Rauschenberg Drawings
for Dante's 'Inferno'

The original drawings for Dante's 'Inferno' created by Rauschenberg in 1959 and 1960 are now in the Museum of Modern Art in New York. They combine transfer and collage techniques with a variety of media, such as coloured pencil, crayon, gouache and water colour, and this exhibition is of a limited edition of colour facsimiles after the original drawings.

Rauschenberg, acclaimed as a brilliant innovator, spans and transcends two major movements in art today: Pop and Abstract Expressionism. He often assembles the materials and iconography of mass media and urban culture – these function as a complex and astringent commentary on, and catalyst for, the American life style. Appropriately, he has chosen to illustrate the 'Inferno', the most famous and powerful canticle of the Commedia, which was meant as a key to morality in fourteenth century Italy. For Rauschenberg, this theme is a logical extension of his belief that painting relates as much to life as it does to art.

Each canto from Dante's 'Inferno' is illustrated, there are thirty-four facsimiles and a title panel, framed and covered in plexiglass. For reference, a summary of Rauschenberg's interpretation of Dante's 'Inferno' is included.

Space:
34 framed facsimile reproductions
each 18 in. x 18 in.
125 running feet

Weight:
3 crates
75 lbs. each

Fee:
$25.00
includes information sheets

Organized from the collection of the Art Gallery of Ontario.

Rembrandt Drawings

Rembrandt is considered one of the greatest painters of all times; it is sometimes forgotten that he was also one of the greatest draughtsmen the world has ever known. The deftness of his stroke and the brilliance with which he merely suggests but totally describes a form is remarkable.

In this exhibition of thirty-three fine reproductions of drawings from the Hart House collection, we see the amazing breadth of artistic vision found in Rembrandt. The profound miracle of perfect understanding is always there, whether he looked at a town, or at figures, or created an inward vision of a religious subject. Among the prints seen here are his 'Sleeping Woman', 'Deriding of Christ', 'The Last Supper', 'Lament for Abel' and 'Two Standing Orientals'.

Space:
33 framed facsimile reproductions
125 running feet

Weight:
2 crates
125 lbs. each

Fee:
$25.00

Lent by Hart House, University of Toronto.

Sixty Years of Picasso

Picasso is widely recognized as the most significant of modern artists. This exhibition shows Picasso in all the stages of his life and work from the 'Art Nouveau' elegance and tragic sorrow of 'The Old Guitarist' through the Blue and Rose periods to the invention of Cubism in 'Les Demoiselles d'Avignon', in the most crucial picture of the modern period.

The exhibition explores the changes Cubism underwent; 'Synthetic' cubism appears in the 'Three Musicians', the happiest picture of 'le jazz hot' ever devised, and at last, Picasso's expressive distortions as in 'La Femme qui Pleure'.

Perhaps no other artist has expressed with more passionate conviction the horror and futility of war than Picasso in his 'Guernica', seen in this exhibition; his more classical moments are also beautifully represented, as well as his drawings of the dove, the faun, and the bull.

Included on some of the panels are relevant texts, many drawn from Picasso's own writings. This is recommended as a teaching exhibition on the modern master.

Space:
55 reproductions on 30 panels
4 ft. x 4 ft. each
250 running feet

Weight:
4 crates
250 lbs. each

Fee:
$35.00

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Pablo Picasso
The Lovers, 1923
Reproduction
Original: oil on canvas
Collection: National Gallery of Art,
Washington, D.C.
From *Sixty Years of Picasso*

Andrew Wyeth

This is an evocative exhibition of serene charm and beauty, revealing the artist's thought: "I think one's art goes as far and as deep as one's love goes. I see no reason for painting but that. If I have anything to offer, it is my emotional contact with the place where I live and the people I do."

Reproductions of one hundred and three paintings by the foremost American realist are seen in this collection, including 'Brown Swiss', 'The Young Patriot' and 'Christina's World'. Cushing, Maine, where the artist spends long summers, and Chadds Ford, Pennsylvania, are Wyeth's homegrounds, and the inspiration of all his paintings. Familiar landscapes and the faces of his family, friends and neighbours appear and reappear throughout his work. Simple pleasures, country people, solitude, the unexpected beauty of the commonplace, nature serene and inviolate, the quietude of the country – this is the repertory of Andrew Wyeth which evokes an anti-materialist image of America. He conveys his message with a personal accent which gives an alluring privacy to his art, a quality rare as it is prized in our over-public age.

Space:
103 reproductions from *Andrew Wyeth*
published by Houghton Mifflin Company, Boston
40 panels 3 ft. 2 in. x 3 ft. 2 in. each
250 running feet

Weight:
4 crates
250 lbs. each

Fee:
$35.00
includes 250 information sheets

Organized from the collection of the Extension Department of the Art Gallery of Ontario.

Andrew Wyeth
Faraway, 1952
Reproduction
Original: dry brush
13¾ in. x 21½ in.
Collection: Mrs. Andrew Wyeth
From *Andrew Wyeth*

Henry Moore
A Summary of his Work and Thought

"One of the things I would like to think my sculpture has is a force, is a strength, is a life, a vitality from inside it, so that you have a sense that the form is pressing from inside trying to burst or trying to give off strength from inside itself . . . . All natural forms are a source of unending interest – tree trunks, the growth of branches from the trunk, each finding its individual air space, the texture and variety of grasses, the shape of shells, of pebbles." – Henry Moore.

This exhibition is presented around two sculptures, including a major piece, from the collection of the Art Gallery of Ontario. A summary of the work of one of the greatest contemporary sculptors of our time is revealed through photographs, text, tapes, slides and film. The photographs in large dimensions (4 ft. x 4 ft. and 4 ft. x 6 ft.) will show major pieces of the various periods: the reclining figure; the mother and child; square forms; stones, bones and shells; holes and hollows; internal/external; divided figures; strings; the draped figure; and the 'hard and soft' and 'knife edge' sculpture of his later years.

In a colour sequence photographs of one single piece explore fragments, and the whole, from several angles, in continually changing natural lights and shadows, in all seasons of the year, revealing the texture and the mark of the sculptor's tools. Five panels of text will accompany the exhibition, including a chronology of Moore's work; projectors for rear screen projection will be provided. To supplement this exhibition, it is suggested that the major Galleries borrow sculpture or drawings from collectors living in their region.

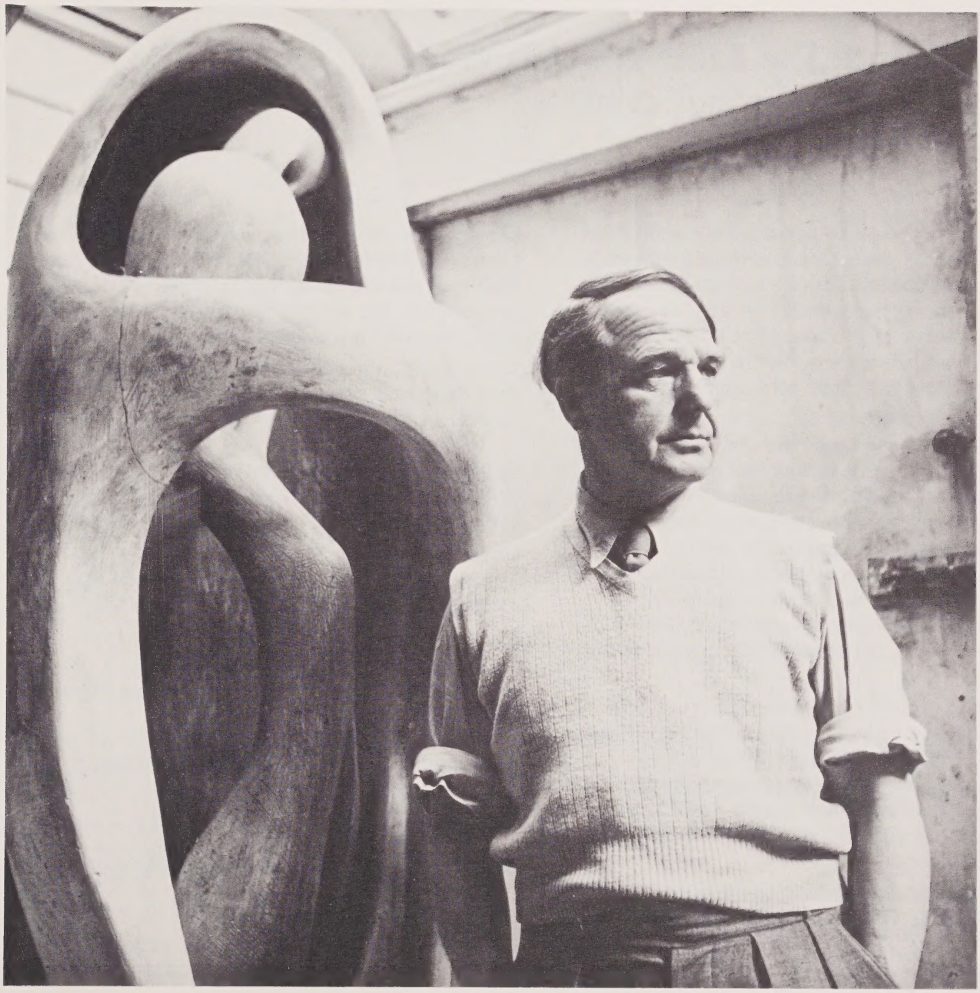
Space:
2 sculptures; stands are provided
2 rear screen projection units
5 panels of text 2 ft. x 3 ft.
30 hanging panels of photographs
4 ft. x 4 ft. and 4 ft. x 6 ft.
300 running feet

Weight:
12 crates
The exhibition will be delivered by truck and installed by the Extension Officer

Fee:
$300.00
includes two films on Henry Moore
and 250 catalogues

Organized by the Extension Department of the Art Gallery of Ontario.

Henry Moore
With his sculpture Internal and External Forms
From *Henry Moore*



Special Project: The Artist With His Work
A New Way of Presenting Sculpture

This project is a person to person confrontation in response to the requests from exhibiting centres in the Province of Ontario for exhibitions of important contemporary works of art. The centres and the artists can forge new and real links in the chain which binds them together in serving the aesthetic needs of each separate community.

A group of artists offer an exhibition of their work for a three week period, and are available to live in the community for a maximum of one week. Each artist is prepared to submit a detailed outline of his exhibition to the exhibiting centre, as well as the activities he is willing to engage in, such as radio interviews, television appearances, discussion groups or lectures. The artist will be responsible for installing and dismantling his exhibition, and in some specific cases, for constructing a work on the premises.

Transportation for the exhibition, travel expenses and salary for the artist are provided; the exhibiting centres are required to contribute the cost of insurance, accommodation and living expenses for the artist for the duration of his stay, and any additional labour costs for installing and dismantling the exhibition.

The artists who have agreed to participate:
Zbigniew Blazeje, Ted Bieler, Michael Hayden, Bob Downing, Nobuo Kubota, John MacGregor, Greg Curnoe, William Ronald, Robin Mackenzie, Peter Kolisnyk and Walter Redinger. Any other artist proposed by the exhibiting centre will be requested to participate on the same terms.

Please state on your booking form, the artist and date requested, with alternate choices of artists and dates.

Space and Special Requirements:
To be decided by the exhibiting centre in cooperation with the artist.

Weight:
The exhibition will be delivered by truck and installed and dismantled by the artist

Fee:
Each centre will be responsible for:
Accommodation and living expenses for the artist for the duration of his stay.
Insurance of the works, wall to wall.
Extra labour costs for installing and dismantling the exhibition.

Organized by the Extension Department of the Art Gallery of Ontario.
Consultant: Anita Aarons

Education and Extension Department
Art Gallery of Ontario
Grange Park
Toronto 2B

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